

# spinning and weaving

for bass clarinet solo  
and ensemble

ian gardiner

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ian gardiner (2010 & 2011)

solo bass clarinet

flute / piccolo

vibraphone / glockenspiel

harp

piano / celesta

violin 1

violin 2

viola

cello

double bass

duration: 15 minutes

commissioned by the royal liverpool philharmonic society

first performed by katherine lacy (bass clarinet), 10/10 ensemble, conducted by clark rundell

# spinning and weaving

ian gardiner  
(2010 & 2011)

G.P

spinning . . .

♩ = 58

Flute / Piccolo

Vibraphone / Glockenspiel

Harp

Piano / Celesta

Solo Bass Clarinet in B $\flat$

Violin I

Violin II

Viola

Violoncello

Double Bass



2

30

Take Flute

G.P

3

Flute

Fl./Picc. *pp*

Vib./Glock *pp lontano* *mp*

Hp. *mp* top line as solo *p* *mf* *p*

Piano/Cel. *p* *p*

B. Cl. solo

Vln. I *ppp* sempre *pp*

Vln. II *ppp* sempre *pp*

Vla. *ppp* sempre *pp*

Vc. *ppp* sempre

Db. *pp* *pp*

punta d'arco

senza sord.

I IV



55 4

Fl. *pp* (a dynamic quieter than the bass clarinet solo) *p* *mp* **G.P**

Vib./Glock *p floating*

Hp. *mp* *ppp bisbigliando* *mp* *ppp bisbigliando* *mp* *ppp bisbigliando* *mp* *ppp bisbigliando* *mp* *ppp bisbigliando* **To Pno.**

Piano/Cel. *mp* *p*

B. Cl. solo *p* *mp* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *arco* *mp*

Db. *pizz.* *mp*

66 slap tongue

Fl. *mf*

Vib./Glock *mp*

Hp. *mp l.v.*

Piano/Cel.

B. Cl. solo *mp dolce* *mf*

Vln. I *mfpp*

Vln. II *mfpp*

Vla. *mfpp*

Vc. *mfpp* pizz.

Db. *mf*

C $\flat$  F $\sharp$  E $\flat$  D $\sharp$  C $\sharp$  A $\flat$  A $\sharp$  B $\sharp$  D $\sharp$  C $\sharp$  E $\sharp$  G $\flat$  B $\flat$





88

G.P. 8 G.P.

Fl. *f* *molto* *f esp.*

Vib./Glock *mf*

Hp. *mf*

Pno.

B. Cl. solo *mf* *molto* *ffp* *p*

Vln. I *f esp.* *pizz.* *arco*

Vln. II *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Db. *pizz.* *mf*

*mf* *mf* *mf*

100 9 10

Fl. 100

Vib./Glock *mf* *f*

Hp. *E#* *f l.v.* damp

Pno. *mp* *f* *Red.*

B. Cl. solo *f* *mf*

Vln. I *mp* *f* *mp* *f* *mf* *ff* *ff*

Vln. II *mp* *f* *mp* *f* *mf* *ff* *ff*

Vla. *mp* *f* *mp* *f* *f*

Vc. *mp* *f* *mp* *f* *f*

Db. *mp* *f* *mp* *f* *f*

11 12

109

Fl. *f* *ff*

Vib./Glock *f* *f*

Hp. *f*

Pno. *f* *ff*

B. Cl. solo *f* *ff*

Vln. I *f* pizz. *ff* arco

Vln. II *f* *ff*

Vla. *ff* *ff*

Vc. *ff* pizz. arco *ff*

Db. *ff* *ffp* *ff*

B $\flat$  E $\flat$  F $\sharp$  A $\sharp$

poco accel. -115-

119  $\text{♩} = 82$

Fl.

Vib./Glock

Hp.

Pno.

B. Cl. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*B♭ F♯ G♯ A♯*

*gradual diminuendo*

*on the string*

*pizz.*

*ff*

*f*

*pp*

## ... and weaving

Steady tempo throughout

[♩ = 82]

Fl.

Vib. *mp* (soft mallets) *ppp* *Ped.* \*

Hp. *pp* let all notes ring, light accents on the groupings

Pno. To Cel. Celesta *pp* light accents on the groupings *Ped.*

B. Cl. Solo *pp* quasi lontano

Vln. I con sord.

Vln. II con sord.

Vla. *mp* warm con sord. pizz.

Vc. *pp*

Cb.

132

Fl.

Vib.

*pp* *delicato*  
*Red. sempre*

Hp.

*sim.*

Cel.

*sim.*

*cresc. poco a poco*

*Red.*

B. Cl.  
Solo

*mp*

*p*

Vln. I

*p*

*mp*

*pp* *non vib.*

*p*

Vln. II

*pp* *pizz.*

*mf*

Vla.

*non vib.*

*p*

Vc.

*II sul pont.*

*pp* *delicato*

*I II*

Cb.

\*





150

Fl. *mf* *p* *mp* *f*

Vib. *mp* to medium mallets

Hp. *mp* in balance w/piano

Cel. *mp* legato but without pedal

B. Cl. Solo *p* *mf* *p* *p* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p* pizz. (sim.)

Vc. arco *p* *mf*

Cb. *mf*



[illegible]



185

Fl. *mp* *molto* *ff* *sempre secco*

Vib. *mp*

Hp. *f* *G<sub>b</sub>* *f*

Pno. *f* *mf leggiero*

B. Cl. Solo *mf (but solo)*

Vln. I *f*

Vln. II *f*

Vla. *f* *pizz.* *fp* *f*

Vc. *arco* *f*

Cb. *f* *f*

△ | △ | |

△ | △ | |



211

Fl. *mf* *f*

Vib. *f*

Hp. *F# G#* *f* *B# E# F# G#*

Pno. *mf*

B. Cl. Solo *f* *f* *f*

Vln. I *f* *1/2 col legno* *sim.*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *arco* *f* *mf* *f* *mf*

Cb. *mf* *leggero*



224

Fl. *mf* *f* *p*

Vib. *mf*

Hp. *f* B $\flat$  E $\sharp$

Pno. *p*

B. Cl. Solo *ff* *mf*

Vln. I nat. *p sub.*

Vln. II *f* 1/2 col legno nat. *p sub.*

Vla. *p*

Vc. *f* *mf* *p sub.*

Cb. *p sub.*

237

Fl. *f* *mp* *f* *mf* *f*

Vib. *p* *mf* *f*

Hp. *f* *ff* *cel.* *Celesta*

Pno. *f* *ff* *pp* *f*

B. Cl. Solo *fp* *ff* *pp* *f*

Vln. I *f* *fp* *f* *p* *f*

Vln. II *f* *fp* *f* *f* *f*

Vla. *f* *fp* *f*

Vc. *f* *fp* *pizz.* *f*

Cb. *f* *f*

Chords: B $\flat$  E $\flat$ , A $\flat$  C $\flat$ , A $\sharp$ , A $\flat$  b, A $\sharp$  D $\sharp$ , D $\flat$ , E $\flat$  F $\flat$  A $\flat$

249

Fl.

Vib.

Hp.

Cel.

B. Cl.  
Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

*mf*

*f*

*ff*

B $\flat$  E $\flat$  F $\sharp$  A $\sharp$

*p* (quiet but animated)

*poco*

*p* sub. (quiet but animated)

*p* sub. (quiet but animated)

*p* sub. (quiet but animated)

*p* sub. (quiet but animated)

*p* (quiet but animated)

*poco*

*arco*

*p* (quiet but animated)

260

Fl.

Vib.

Hp.

Cel.

B. Cl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p* *delicato* *very slightly arpeggiated*

*p* *delicato* *very slightly arpeggiated*

*mp* *mf* *p* *pp*

*mf* *p* *mp* *pp*

*mp* *mf* *p* *pp*

*pizz.* *arco* *pizz.* *arco*

*mf* *p* *mp* *p* *pp*

*ppp* *p*

*bisbigliando* *ppp*

*ppp*

*To Pno.*

*pp*

*III*  
*IV*

[illegible]

21

278

Fl.

Vib.

Hp.

Pno.

B. Cl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*B♭ G♭*

*f*

*D♯ E♭*

*mp*

*ppp*

*mf*

*nat.*

*mp*

289

Fl.

Vib.

Hp.

Pno.

B. Cl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

E $\sharp$  F $\sharp$

G $\sharp$  A $\flat$

A $\sharp$

G $\sharp$

(nat.)

mf

pizz.

mf

[illegible]



[illegible]

[illegible]

336

Fl.

Vib.

Hp.

Pno.

B. Cl. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

arco

arco

346

Fl. *ff*

Vib. *ff*

Hp. *B $\flat$  E $\flat$  G $\flat$*  *ff* *C $\flat$  F $\sharp$*

Pno. *ff*

B. Cl. Solo *ff* *fff con vibrato*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

[illegible]

## 25 (A tempo)

375

Fl. *f* *mf* *f*

Vib. *f* *mf* *Reo.* *Reo.*

Hp. *f* *E<sub>4</sub>* *E<sub>5</sub>*

Pno. *f*

B. Cl. Solo *f* *mf* *f*

Vln. I *f* *leggiero*

Vln. II *f* *leggiero*

Vla. *f* *leggiero* pizz. arco

Vc. *f* *leggiero* pizz. arco

Cb. *f* *mf*

Measures 375-416. The score is in 2/4 time and features a variety of instruments. The Flute (Fl.) part starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section. The Vibraphone (Vib.) part has a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section with a *Reo.* (Ritardando) marking. The Harp (Hp.) part has a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section with a *Reo.* (Ritardando) marking. The Piano (Pno.) part has a forte (*f*) dynamic. The Bass Clarinet (B. Cl. Solo) part has a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section. The Violin I (Vln. I) and Violin II (Vln. II) parts have a forte (*f*) dynamic and include a *leggiero* (light) marking. The Viola (Vla.) part has a forte (*f*) dynamic and includes a *leggiero* (light) marking, a pizzicato (*pizz.*) section, and an arco (bowed) section. The Violoncello (Vc.) part has a forte (*f*) dynamic and includes a *leggiero* (light) marking, a pizzicato (*pizz.*) section, and an arco (bowed) section. The Contrabass (Cb.) part has a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section.

382

Fl. *mf*

Vib. *mp*

Hp.  $D\flat C\flat B\flat E\flat G\flat$

Pno. *pp*

B. Cl. Solo *p sub.* *p gently*

Vln. I *p sub. dolce* *mp*

Vln. II *p still* *mp*

Vla. *p still* *mp*

Vc. *pizz.* *mf* *arco* *mf*

Cb. *mf*

To Pno.

*mf*

395

Fl. *ff*

Vib. *f* *mp quasi legato*

Hp. *f* *mp*

Pno. *Piano* *[solo]* *f*

B. Cl. Solo *ff* *mf*

Vln. I *ff* *p* *on the string* *mp*

Vln. II *ff* *mf*

Vla. *on the string* *ff* *mf*

Vc. *on the string* *ff* *mf*

Cb. *ff* *pizz.* *mf*





419

Fl. *mp* *f* *f sub.*

Vib. *mf* *p* *f*

Hp. *f* (solo) *f* (solo)

Pno. *f*

B. Cl. Solo *mf* *f* *fp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

430

Fl. *f*

Vib. *mp*  
Ped.

Hp. Eb F#

Pno.

B. Cl. Solo *f cant.*  
*on the string*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*  
pizz.

Vc. *f sprightly*

Cb.

442

Fl. *p sub.* *f*

Vib. *f*

Hp. *ff*

Pno. *più f*

B. Cl. Solo *ff* *p sub.* *ff*

Vln. I *f* *p sub.* *ff*

Vln. II *f* *p sub.* *ff*

Vla. *f* *p sub.* *ff*

Vc. *p sub.* *arco* *ff*

Cb. *f*

Detailed description of the musical score: The score is for measures 442 to 451. The Flute part starts with a melodic line in measure 442, marked *p sub.*, and then moves to a more active line in measure 445, marked *f*. The Vibraphone part has a rhythmic pattern in measure 442, marked *f*, and continues with a similar pattern in measure 445. The Harp part has a rhythmic pattern in measure 442, marked *ff*, and continues with a similar pattern in measure 445. The Piano part has a rhythmic pattern in measure 442, marked *più f*, and continues with a similar pattern in measure 445. The Bass Clarinet Solo part has a melodic line in measure 442, marked *ff*, and then moves to a more active line in measure 445, marked *p sub.* and *ff*. The Violin I and Violin II parts have a rhythmic pattern in measure 442, marked *f*, and then move to a more active line in measure 445, marked *p sub.* and *ff*. The Viola part has a rhythmic pattern in measure 442, marked *f*, and then moves to a more active line in measure 445, marked *p sub.* and *ff*. The Violoncello part has a rhythmic pattern in measure 442, marked *p sub.*, and then moves to a more active line in measure 445, marked *arco* and *ff*. The Contrabass part has a rhythmic pattern in measure 442, marked *f*, and continues with a similar pattern in measure 445.

454

Fl.

Vib.

Hp.

Pno.

B. Cl.  
Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*mp*

*ff*

This page contains musical notation for measures 465 through 478 of "The Great Wall" by John Williams. The score includes parts for Flute I (Fl.), Vibraphone (Vib.), Harpsichord (Hp.), Piano (Pno.), Bass Clarinet Solo (B. Cl. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and strings. Dynamic markings such as *p*, *pp*, *f*, and *mf* are used throughout. Performance instructions like "non arp." and "arco" are present. The key signature has one flat (F major or D minor) and the time signature changes from 2/4 to 3/4 and back to 2/4. Measure numbers 465, 469, 473, and 477 are indicated at the top of their respective staves.

477

Fl. *ff* *fff*

Vib. *ff* *f*

Hp. *ff*

Pno. *ff* *fff*

B. Cl. Solo *ff* *fff*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*